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ABSTRACT

Developed as part of a symposium on alternative learning and teaching methods for high-risk learners at all grade levels, six papers are presented along with an introduction by Sharon La Pierre. "What the Arts Teach: Comments on the Arts, Cognition and Learning" (Elliot Eisner) discusses the ways in which the arts teach qualities not addressed in other content areas. "Personal Remarks on the Gifted and Talented Student" (Edward Potter) outlines why such individuals are at risk in the educational system. "The Spatial Reasoning Process and the Visual Artist: The Basis for an Instructional Model" (Sharon La Pierre) discusses the need for learning strategies and teaching methods to be developed for the spatial-prereferenced thinker. In "Revelations, Creativity and the Process of Learning: An Interview with Maynard Tischler" (Edith King), the author talks with Tischler about his philosophy of art and art education. "A Model Program for High-Risk Learners" (L. Lynn Flieger Countryman) tells of Countryman's design for a model teaching program based mainly on commercial art. Teaching methods, and motivational tactics are discussed and examples of class assignments are outlined. The final paper included is "Issues in Multicultural Art Education" (Mary Stokrocki). Stokrocki argues that instructional approaches need to be developed to accommodate cultural diversity. In the summary, "Summing Up: Using the Arts as a Model for High-Risk Learners" (Edith King), three recurring themes are identified: (1) different ways of learning; (2) methods of educating through the arts; and (3) the value of diversity and unique differences. (KM)

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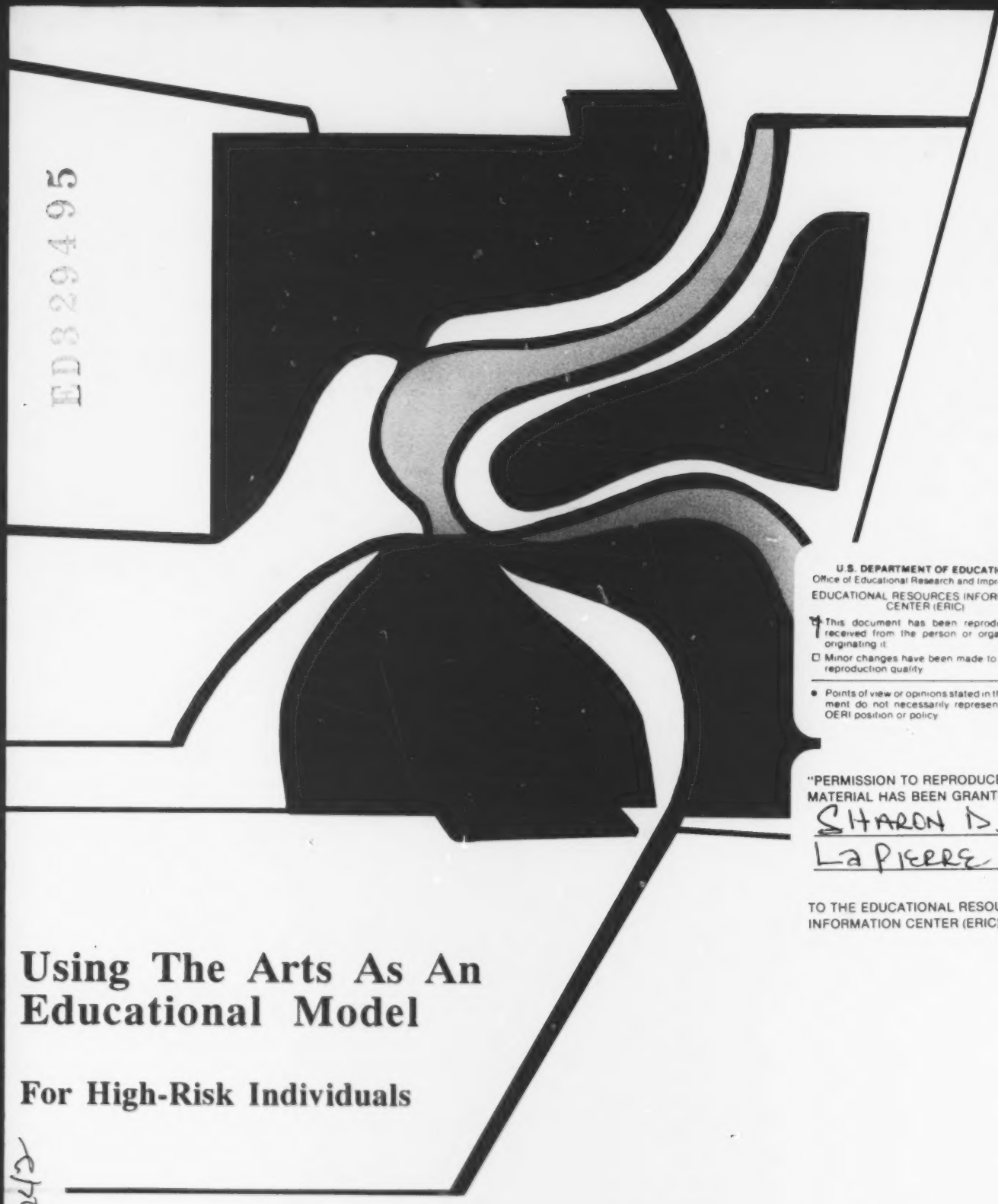

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Using The Arts As An Educational Model

For High-Risk Individuals

SO 030 242

Selected Papers
University of Denver, School of Art

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**Jay Ezell gave a "Special Presentation" at the Symposium---
"What It Is Like from the Student's Perspective to be a High-Risk Learner."
He graduated from Cherry Creek High School, Colorado in '89.**

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USING THE ARTS AS AN EDUCATIONAL MODEL
For High-Risk Individuals

Selected Papers Developed
As Part of A Symposium
June 1990

**"Alternative Learning and Teaching Methods
For High-Risk Individuals: Using the Arts
As An Educational Model"**

Editors
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Sharon D. La Pierre

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Introduction

The symposium "Alternative Learning and Teaching Methods: Using the Arts As An Educational Model, " held at the University of Denver, School of Art in June 1990, was the brainchild of a year-long collaboration between Lynn Flieger Countryman, Donald S. Groves, Maynard Tischler, Maurine Taylor, and myself as the organizing chair. The symposium was conceived to address two issues of high-risk learners: existing categories of such individuals and how to inspire such persons to become productive. The symposium was designed for teachers (of any subject), parents, and administrators concerned with learning in grades elementary through college level.

The position reflected by the contributions in this publication is that a high-risk learner is an individual who is unable to successfully learn or cope within the educational system as it exists currently. The reasons for this are multiple but can be due in part to the following: thinking preferences (various information processing styles); emotional stresses caused by low self-esteem, ethnicity, gender, abuse, or economic concerns (creating potential drop-out situations); gifted and talented needs; or mis-assessment and evaluation of a student's abilities due to an inability to test true intelligence. Many teachers and parents are unprepared to cope with these challenges presented by such individuals. There is a lack of time or the needs are so varied that innovation is the only answer to teaching. In order to meet the needs of these kinds of students, flexible teaching approaches, independent study, mentoring, and basic understanding are needed to encourage and inspire these individuals to utilize their thinking potential. The educational system and society in general are overwhelmed by this problem. New solutions for teaching these individuals must be explored or society will suffer from "drop-out" and "tune-out" fever.

A focus of the symposium was to emphasize the intuitive aspects of learning. Intuition is the unique application of knowledge based on individual experiences; an attempt to find solutions and clarification of issues and concepts based on this notion is an approach often related to the interpretive nature of the arts. The high-risk learner is not a traditional student. Therefore, the problem of how to improve learning and motivation must radically deviate from traditional learning approaches. A practical, sensory-oriented, concrete--as well as abstract thinking process-- characterizes the reality involved in the application of the arts, a mental perception based on "feel" and "interpretation." The relating of an individual's expressiveness based on these concepts brings joy and an inspiration for living--a "healing" effect for society's ills.

The arts are characteristically strong in several areas of emphasis. For one they allow for unique and creative problem-solving applications based on idiosyncratic behavior. Teaching through the arts can help a student get in touch with his or her own individuality and unique style of expression and, thereby, can strengthen the learning process in all areas of educational endeavors.

The arts can significantly contribute to improving learning behavior in yet another way; the activities of the arts are not based on normative measurements--comparisons based on what someone else is doing. Rather, the arts are based on expressed qualities and criteria measurements that set the standards for excellence. Qualitative judgement and evaluation are based on expertise, experience, and the expression of uniqueness (original interpretation). The process of thinking through action---such as creating with one's hands, the flow of movement, and the compilation of knowledge based on discipline, technique, and experience---is what makes art so special. It deals with developing "potential" behavior into creative, active forces. The arts are familiar with the concept of "change" as a force that empowers the act of expression and creative solutions. Teaching through the arts inculcates empathy with an individual struggling with the learning process.

Using the arts as an educational model has the potential to make a substantial contribution to the educational field by impacting teaching methodology for high-risk individuals based on the arts as a thinking tool. Why is this so important? Because learning strategies and teaching methodologies can and should take into account the contribution that

the arts can make in exploring the full range of human potentialities. The consequences of not recognizing various learning styles and thinking preferences in the process of teaching, can inhibit intellectual growth for many students and create frustrating learning experiences. This can be evidenced by a detailed account of one teenage boy's life (Morgan) as recounted in the May 22, 1988 issue of the Boulder Daily Camera by Steve Millard. It was believed that Morgan committed suicide at 17 years of age because he had no options for expressing his unique thinking patterns. Morgan was apparently spatial (a necessary reasoning ingredient of many artists) and no one knew how to evaluate his abilities and how to teach him, so he failed classes in school and suffered from auditory and verbal difficulties (but continued to act out his inner visions). It was reported that he gave up because the world did not seem to understand his talents as a clown, as an expert unicyclist, and as a master of fantasy. He was uniquely expressive in a non-verbal way and became disfunctional, lacking self-esteem which was reinforced by an uninformed educational system. Lack of response to this individual and others like him is a crime.

It is possible that insensitivity to persons such as Morgan is perpetrated by descriptions of the arts by non-artists who base their assumptions on second-hand knowledge rather than actual involvement in the arts. For example, to "exaggerate" a concept or issue is not considered by most to be a desirable personality trait. Yet, an artist uses a sense of exaggerated posture at times to tell a story, to develop a visual concept to the fullest, or to embellish a movement through the management of space. The act of exaggeration can be a necessary ingredient in the expression of artistic characteristics. This approach allows the viewer to experience art work on an emotionally hightened level and allows the artist to use affective behavior to capture an audience.

What art can contribute to learning, by utilizing innovative creation, is a new phenomenon and the focus of this symposium and its various workshop leaders. Regardless of professional affiliation (not all leaders and participants in the symposium are artists or arts educators) each is concerned about improving teaching methodologies and dedicated to collaboration resulting in helping high-risk students. The intellectual involvement of the artist in this symposium as a "knowing" and significant source of knowledge in regard to his or her own behavior was an educational milestone. No longer is the artist to be researched and studied without a say or participation in the matter. Those of us who are more verbal will help other artists to express what society needs to know about the empowering and inspirational qualities of artistic knowledge, and how they can benefit humankind.

The papers in this monograph can be shared by teachers and parents of children-at-risk to enlighten understanding and encourage the development of especially unique people. These papers include topics that were presented by the authors at the symposium in June 1990. Professor Edith W. King, University of Denver, School of Education, has synthesized the monograph papers in her own contribution "Summing Up: Using the Arts As A Model for High-Risk Learners," weaving various aspects of each paper into a conclusion designed for immediate, practical action.

Sharon D. La Pierre
June 1990

What the Arts Teach: Comments on the Arts, Cognition and Learning

Elliot W. Eisner was trained as a painter at The Art Institute of Chicago and later studied at Illinois Institute of Technology's Institute of Design, a school that reflected the principles and aims of the German Bahaus which was closed by the Nazis in 1932. Dr. Eisner's work at these institutions, and his doctoral studies at the University of Chicago, provided the major conceptual resources for his scholarship in three fields: Art Education, Curriculum, and Educational Evaluation.

Professor Eisner's research interests focus on the development of aesthetic intelligence and on the use of critical methods from the arts for studying educational practice. He has lectured on these topics throughout the world.

Professor Eisner's published works include a dozen books; among them: *Educating Artistic Vision, The Educational Imagination, Cognition and Curriculum,* and *The Art of Educational Evaluation.* His forthcoming book, *The Enlightened Eye: On Doing Qualitative Inquiry,* explores the uses of an artistic epistemology for studying and describing schools, classrooms, and teaching processes.

Dr. Eisner has received numerous awards for his work, including the Palmer O. Johnson Memorial Award from the American Educational Research Association, a John Simon Guggenheim Fellowship, a Fulbright Fellowship, and an award for Distinguished Contributions to the Field of Curriculum from Division B of the American Educational Research Association.

Professor Eisner has twice delivered the John Dewey Lecture, first at the University of Chicago and later to the John Dewey Society. In addition, he has received three honorary doctorates, one from the University of Norway in Oslo, another from Hofstra University, and a third from the Maryland Institute College of Art.

Professor Eisner has served as Vice-President of the Curriculum Division of the American Educational Research Association, President of the National Art Education Association, and is currently President of the International Society for Education through Art, a society with members in 92 countries.

What the Arts Teach: Comments on the Arts, Cognition and Learning

Elliot W. Eisner

From the Editors: *In opening the Symposium, "Alternative Learning and Teaching Methods For High-Risk Individuals: Using the Arts As An Educational Model" (University of Denver, School of Art, June 18 and 19, 1990), Professor Eisner's keynote presentation provided insight and inspiration for students, teachers, parents, and administrators, alike. We offer here a condensed written version of this dynamic keynote address.*

The arts in education have had a longstanding history of being regarded as expressive media. The notion of "expression" conjures up images of feelings, emotions, and fleeting thoughts that reside deeply within the individual and that are released through materials that arts activities make available. The tacit image of the process is one that moves ineluctably from the inside out.

In a culture that places a high premium on learning and expects schools to direct their attention to the transmission of culture, the expressive orientation of the arts places them on the margins of our educational agenda. If the arts are essentially expressive--a movement from inside the individual to the world outside--then it is unlikely, in this view, that much can be learned from them. In this view, the major function of the arts is to provide emotional release to those who need it.

For those students who are particularly gifted in the arts, the function of arts education is different. For the gifted and talented in art, arts programs are thought to provide an exploration into possible vocations.

Each conception of the meaning of the arts, as release and as a kind of reconnaissance effort into vocational life, places them outside of the realm of general education for all students. The arts, aside from technical skills, are thought to have little to teach that is of general value to most students.

In my presentation, I made several points pertaining to the important and unique functions that the arts perform in the development of cognition and the enlargement of human understanding. Indeed, some of what the arts teach is diametrically opposed to both the tacit and explicit assumptions that pervade our schools. For example, in many schools knowledge is limited to ideas that can be expressed through words or numbers. From the arts we learn that much of what we know cannot be stated in words and that conceiving of knowledge in linguistic terms alone leaves out a broad and significant realm of human experience.

In our culture at large we believe that to behave rationally requires us to have clear-cut goals formulated in advance of action. From the arts we learn that the highest form of rationality makes possible the recognition of unplanned opportunities that

emerge in the course of action. Clear-cut goals formulated in advance is a narrow and limiting conception of what intelligent action requires.

We learn in our schools and in our culture that being logical is necessary for acting intelligently. From the arts we learn that while logic is applicable to statements having a premise and a conclusion, logic is an irrelevant criterion applied to music, visual imagery, and even to poetry. Logic, in fact, is a subset of rationality. The arts cultivate rationality even when they neglect matters of logic.

In our classrooms we often teach children that detachment and distance are necessary for true understanding. Affect and emotion are often thought to get in the way of cognition. The arts teach us that some aspects of life can only be understood when our affective selves are engaged vicariously in events we cannot experience directly. The arts make such experience possible.

Our culture has typically regarded intelligence as the ability to deal effectively with the world of words and the world of numbers. The arts help us understand that intelligence is manifested in a wide variety of ways and that word and number are only two. Intelligence displays itself whenever a form of representation is used to represent or recover meaning.

From the Greeks we have learned that the senses are impediments to the intellect. From the arts we have learned that the senses are the first avenue to cognition. The hand, in a sense, is the cutting edge of the mind.

My presentation explored the significance of these ideas and others. The arts, in a sense, are subversive in nature. My argument is that the kind of subversion that they provide is in the educational best interests not only of our students, but of our culture at large.

Selected References of Special Interest

Eisner, Elliot W. (1982). Cognition and curriculum: A basis for deciding what to teach. New York: Longman.

Eisner, Elliot W. (1972). Educating Artistic Vision. New York: Macmillan Publishing.

Eisner, Elliot W. (Ed.). (1985). Learning and teaching the ways of knowing (Eighty-fourth yearbook of the National Society for the Study of Education). Chicago, Illinois: The University of Chicago Press.

Eisner, Elliot W. (1985). The Art of Educational Evaluation. Philadelphia: The Falmer Press.

Eisner, Elliot W. (1986). The role of the arts in cognition and curriculum. Journal of Art & Design Education, 5, 57-67.

Personal Remarks on the Gifted and Talented Student

Edward W. Porter is an Educational Psychologist. He owns and operates Educational Services Center where he does individual testing, counseling, tutoring of doctoral candidates, lecturing and writing. Dr. Porter's degrees were taken in educational psychology with measurement and research design and computer-based statistics as an emphasis. He taught statistics and research at Central State University, Edmond, Oklahoma for 11 years.

Dr. Porter's knowledge of issues dealing with high-risk children comes from first-hand experience. He has raised 19 children, 16 of whom were adopted and considered to be high-risk individuals. He is presently planning and implementing a major grant that will allow him to open 100 tuition-free schools for gifted and talented children in 50 states and six foreign countries.

Dr. Porter was formerly a licensed and ordained Baptist minister for 23 years. He has numerous publications to his credit. The following list of publications highlights his concern with high-risk issues in education:

Porter, Edward W. (1968). *A suggested testing program for the Bureau of Indian Affairs' schools of Oklahoma*. Washington, DC: U.S. Government Printing Office, BIA Division.

Porter, Edward W. (1969). Classroom statistics for teachers. *Journal of Education*, 46 (3), pp. 412-421.

Porter, Edward W. (1969). *The rural elementary schools of Oklahoma*. Oklahoma City, Oklahoma: Oklahoma State Department of Education.

Porter, Edward W. (1968). Self-disclosure as a function of birth order and peer group acceptance. *Journal of Applied Social Psychology*, 18 (3), pp. 112-116.

Porter, Edward W. (1985). *You and your artificial personality*. Norman, Oklahoma: Transcript Press.

Personal Remarks on the Gifted and Talented Student

Edward W. Porter

From the Editors: This paper was adapted from Dr. Porter's special presentation at the Symposium: Alternative Learning and Teaching Methods For High-Risk Individuals, University of Denver, School of Art, June 18 and 19, 1990.

The Gifted Child: Good News and Bad News

This paper gives my personal views and perspectives of high-risk gifted and talented students in general and specifically it discusses why such individuals are at-risk in the educational process. In my opinion the reason there are such high-risk individuals as the gifted and talented is because we do not know anything about them. We are unable to do much for them because of our lack of experienced teachers and adequate educational programs. Now, most of you reading this paper will believe yourselves to be trained, educated individuals---to some high level of excellence. But, the fact is, we simply do not have enough experience and practical understanding along these lines to consider ourselves experts at this point.

One of the reasons we have had trouble getting programs for the gifted and talented has been a lack of funds. This "lack of funds" has resulted because no sympathy can be evoked for the gifted and talented and, therefore, these kinds of individuals have very little, if any, funding power in legislatures. No one sympathizes with the gifted and talented student. For that reason they are the most neglected group in any educational system, thus putting these individuals at-risk. Doesn't this seem strange? It certainly has always seemed strange to me that we would neglect those in our educational system who have the potential of making the greatest contribution to society.

First of all, I want to talk about the good news and the bad news of gifted and talented students. The good news is that we have more gifted and talented students than we have ever had before and better ways of identifying them at earlier ages. Succinctly stated, we may say that this generation of young people is bigger, stronger, healthier, more intelligent and more enlightened than any group ever perhaps in the history of humankind. On the other hand, we may say that they harbor more fears than any other group ever and that they are almost totally incapable of taking care of themselves---and that is bad news; but, there is worse news than that----we are pitifully short on programs or even ideas to help our young people who are especially gifted and/ or talented. It seems that much of our time, energy, and resources are spent trying to help those students with special learning problems, and I am not opposed to that. However, at the risk of sounding cold-hearted, I feel that monies may equally be well spent on those students who could return more to society later.

The Implications of the Label "Gifted"

The second issue I want to point out is the most important thing that a gifted and talented student should know. Too often we encourage the gifted and talented to be "odd" and we sanction that by simply saying that they are gifted and that's the way they all are. That is not what we need to be encouraging and teaching these young people in my opinion. They are odd enough simply by definition. The thing that we need to stress from the time they are identified as gifted and talented is the fact of individual responsibility. One's level of responsibility (to himself or herself, to society, and to others) is exactly equal to one's level of giftedness and talentedness. Why must we always make excuses for the gifted and talented individual? The most common complaints are that they are antisocial and lack common sense. If they are gifted why are they not gifted in those areas too? Just once I would like to see a gifted and talented student who is gifted in

interpersonal skills; just once I would like to see a gifted and talented child who has so much common sense that he or she would make the rest of us look inept.

Perhaps the area which is most troublesome to the gifted and talented child is the way he or she thinks about others. Too often they assume an air of superiority which is taught and encouraged by parents and teachers. Actually, I have always felt that most gifted and talented children feel much less secure than the "garden-variety" type of child, which results in their faking a superior front. However, as these children become more sure of themselves their air of superiority is dropped for more socially acceptable interpersonal skills.

How the "Gifted" See Their World

The gifted and talented child thinks about problems at a level of which you and I cannot easily grasp. That is they seem capable of arriving at solutions quickly, but have no tolerance for those who think less slowly or who do not agree with their solutions. Furthermore, gifted children seem to have difficulty in determining the consequences of their actions until after it is too late.

Another troublesome area for gifted and talented students is in the area of moral issues. For some strange reason they seem to believe that the beliefs, attitudes, and values which govern the rest of us mere mortals do not pertain to them. Perhaps, they believe they would be excused because of their giftedness. That, however, is not the case. There are too many horror stories about gifted and talented children who simply refuse to adhere to the rules of society and who used anything and everybody at their disposal for personal gain. This is probably the most challenging area for the teachers and parents of gifted children.

Parenting the Gifted

The fourth area I want to mention is parenting the gifted and talented child. This can be a definite problem. The ego trip of having a child identified as gifted and talented does not last long and the reality of trying to parent sets in. I am only going to define two problem areas which seem to give parents the most trouble. First, the question of how much structure is needed for the gifted child. It has been my experience that the gifted and talented child needs much more structure than the average child. There is a common misconception that they do not need much structure because they "can figure things out for themselves." That is simply not true. They need structure and a lot of it.

Second, there is a common misconception that gifted and talented children do not need as much affection and physical attention as other children. This is simply not true! It has been my observation and experience that gifted children need more (almost constant) reassurance and physical touching. It is as if they want you to physically touch or hold on to them while they let their minds and spirits race in every direction. I have always made it a policy in my counseling practice to hug my clients or every one of my children every time I see them.

A Proposed Curriculum

Next, I want to discuss the overall education of gifted and talented students. I am presently (at the time of this writing) in the process of planning and implementing 100 tuition-free, private schools for gifted and talented children in 50 states and six foreign countries. The curriculum is too involved to discuss at this point, but I will simply state that it is balanced in such a way as to educate these kinds of individuals in all three major areas of learning---affective, cognitive, and psychomotor. Retirement centers will be placed next door to each gifted and talented school. An intergenerational mentoring system will be encouraged and well defined as part of the educational environment.

Probably the most neglected area of education for the gifted and talented child is that of psychomotor skills. Sometimes they are not very well coordinated and as a result have limited success in most organized physical activities or sports. I have always felt that this was more the result of a lack of training rather than a lack of innate ability. However, it is extremely important that all students learn to develop some psychomotor skills (the orderly and disciplined movement of dance, for example) if they are to live happy and well-ordered lives. I have always regarded the three areas of learning as three balloons which must be inflated equally in order to live a happy and well-balanced life.

Developing the interpersonal/social skills of the gifted and talented student is an important part

of any good educational program. Keep in mind that this is the most common complaint about gifted and talented children---"They are just social misfits who do not know how to relate to people." One of the major jobs of the schools I am proposing is the development of social/interpersonal skills. This will be accomplished primarily by having every student work a specified number of hours in community jobs and local businesses. This kind of contact with the general public is an important development, if not more important than their cognitive skills development.

Developing the affective skills of the gifted and talented students can be accomplished in part by having these students tutor other students who are less academically gifted. One of the most important lessons a gifted and talented child can learn is to tolerate, cooperate with, and finally to appreciate those who are less endowed. Another way to develop the affective skills of the gifted and talented is to teach them to think through the process of using their hands---to create by doing (such as woodworking---something, for example, I taught all of my own children to appreciate).

Teachers for the Gifted

The next area I want to mention is the teaching of gifted and talented students. I am not going to say much here since I have discussed the most essential aspects of the curriculum in the previous section. I simply want to discuss the most essential step in establishing any good program for the gifted and talented---the selecting of the appropriate teacher. The most common mistake in selecting a teacher for gifted and talented classes is that we try to pick a teacher who is the most gifted and talented. This is nearly always a mistake. While the rationale is good, the end result is nearly always disasterous. These teachers will nearly always spend their time and energy trying to prove that they are more gifted and talented than any of their students. What one is looking for in a teacher for the gifted and talented is that person who is well adjusted, who views life realistically or as we say " has it all together." One is looking for that person who is ethical and who has high moral and personal values, not necessarily that person who is the most intelligent. What I mean here is that he or she will exhibit the most amount of common sense in trying situations, an individual who can reduce something down to a common denominator in order to practically understand a situation. Remember, one of the most important jobs in educating the gifted and talented is to develop an operational value system that is comparable to their intellectual abilities. Values are caught, not taught. The most important quality in a teacher is one, who by his or her presence, forces structure on the student's value system. This requires the factors of guidance, nurturing, and the exhibition of common sense, not just intelligence.

Some Closing Comments

In my closing comments, I want to discuss my definition of the best educated person. One of the courses I took in the final stages of my doctoral program examined what it meant to be an educated person. All we had to do in the course was to develop and defend our own definition of the educated person. That was probably the toughest course I ever took. I came up with several definitions but none was defensible. Most of my first definitions included selected levels of training. But, that left out all those persons who had never had any kind of formal schooling and many of them were well educated by anyone's definition. After much agonizing and the fear of failing the course, I settled on the following definition---"I believe that the best educated person is that person who can make the most people feel at-ease." That definition may seem oversimplified, but the longer you think about it, the more sense it makes. In order to make many people from various walks of life feel at-ease, a truly educated person would have to know many things about many areas of life. This definition of what the best educated person is has obviously affected all my learning and teaching processes. It certainly has affected my ideas for teaching the gifted and talented.

Perhaps I can summarize by saying that maybe we cannot label people "gifted and talented" until after the schooling process has occurred. Maybe we cannot label anyone "gifted and talented" until after the life processes (both good and bad) have been experienced. It may well be that then, and only then, will the truly "gifted and talented" really emerge.

The Spatial Reasoning Process and the Visual Artist: The Basis for an Instructional Model

Sharon D. La Pierre is an artist and consultant for special projects and educational needs for the business community. She is currently engaged in educational research on the various aspects of spatial intelligence. Dr. La Pierre developed a measurement instrument based on the visual arts to evaluate spatial reasoning. She was awarded a Kellogg Fellowship at Montana State University in adult learning research for this work. Her monograph published by the Kellogg Center, *Spatial Reasoning and Adults*, details this work.

La Pierre holds a B.A. from California State University, San Jose in design and music, an M.A. from California State University, San Diego in fiber arts, and a Ph.D. from the University of Denver in curriculum development and international studies. She has taught at the college level for more than 15 years, maintaining an exhibition record as a fantasy-sculptural basketmaker. Dr. La Pierre is listed in *American Artists: An Illustrated Survey of Leading Contemporaries*, published by American References (1990) and in *Who's Who in the West*, Marquis Publishers (since 1984).

La Pierre's art work appears in numerous books and articles. In addition she has given many workshops, seminars, and papers in her field. She is the author and publisher of *You Can Design: An Adventure in Creating* and *Modern Baskets of China: Artistic, Decorative, Practical* (a special research project conducted as the guest of the Chinese government in 1984).

Dr. La Pierre has written articles for *The Christian Science Monitor*, *Arts of Asia* magazine, *Fiberarts* magazine, and a column on contemporary issues for the *Basketmaker* magazine, to name a few.

The Spatial Reasoning Process and the Visual Artist: The Basis for an Instructional Model

Sharon D. La Pierre

Spatial-preferenced thinkers fall into a high-risk learning category because educational systems have catered almost exclusively to the development and understanding of verbal-based skills. It is known from brain research that the verbal processing mode of the left hemisphere can literally dominate and obscure the acts of the right hemisphere or the visual-spatial processing mode (Edwards, 1979). This may be one reason why non-verbal thinking patterns have not been regarded with equal educational importance in the acquiring of knowledge. The language of space has not been altogether understood because it has been considered to be a non-observable act taking place only in the mind and not subject to concrete expression such as the symbols of language or mathematics. This belief is subject to question, and previous research done by the investigator on spatial reasoning indicated that the spatial thinking process is related to observable figural structures as seen in the visual arts and that it can be measured based on levels of proficiency or a standard of performance so common to the arts--criterion referenced measurement--(La Pierre, 1988a).

There is a difference between the processes of sequential or linear-type reasoning and spatial reasoning. Linear reasoning is a logical progression of thought such as #1 concept leads to #2 concept to #3 and so on. Its thinking pattern is a direct-line approach---longitudinal, rational, reasonable, or symmetrical in nature. This is what is expressed in verbal and mathematical skill acquisition. On the other hand spatial reasoning is a process based on connections or placements of knowledge that appear to have no relationship to each other. Conceptual connections are made by a mental leaping process that unites new information to already existing knowledge. Its thinking pattern is whole-concept oriented and figurative or non-verbal in nature, as well as idiosyncratic in character. This distinction between the linear and spatial reasoning processes will be the basis of the model development of this paper.

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The purpose of this paper will be to discuss the following: (1) the spatial thinking process as related to the visual artist; and (2) the conceptual framework for the basis of an instructional model for spatial-preferenced thinkers based on idiosyncratic thinking patterns as a system for learning. The conceptual framework for the instructional model will focus on how spatial-preference individuals process abstract imaginal knowledge in order to think. It is contended by the investigator that given the correct learning procedures for this kind of thinking style, an individual can excel in more linear or sequencing information-type skills. As recommended by Chall and Mirsky (cited in Sinatra, 1982), this success will in turn increase self-worth and a better overall educational experience.

The Spatial Reasoning Process

The act of thinking by conceptualizing spatially involves a distinction between what is observed with the eye (literal imagery) and what is imaged in the mind (abstract imagery). Spatial conception is the ability to image configurations in the mind not based on literal imagery, but rather, the interpretation (expansion or stretching) of perceptive knowledge. Although the interaction of eye and mind cannot be separated, this subject is not the focus of the content of this paper.

Piaget made a distinction between "figurative" knowledge and "operative" knowledge as perceived by the mind (cited in Gardner, 1985). Figurative knowledge is the ability to see a static configuration as a picture-image in the mind---what I call literal imagery. On the other hand, operative knowledge is the ability to change or manipulate that same mental picture-image by the transforming of its original conception---what I call abstract imagery. It is this operative ability that develops into organized abstract space in order to mentally

reason within this realm of thought. This ability to operationalize spatial manipulation is governed by a spatial "language" or system, and formal rules manage the mental organization of space. This spatial language is rooted in figural structure, not in a discursive symbol system, such as written or oral language. The elements of this figural structure are derived from the formal aspects of artistic knowledge---design principles.

An example of mental manipulation, in its simplest form, is Piaget's concept of "decentration" (cited in Gardner, 1985, p. 179). This means that a child can rotate an object in space or determine the angle of perspective an object will take when as a viewer he or she is seated in another portion of the room.

The spatial process begins with the mental imaging of a concrete object. Then this imaging develops into a manipulation of that static image and a transformation of the images into abstract figural concepts in order to reason by spatial implications. Refer to Figure 1 (taken from La Pierre, 1987) as a visual example of concrete mental imaging and the spatial manipulation of the static image to form abstract imagery. Dixon (1983) described this spatial understanding as dependent "on grasping the consistency in relationships between things when these relationships occur in the context of fluid, changing patterns. The fluidity presents infinite possibilities like a face seen from different angles" (p. 27).

The difference between the visual artist and the mathematician, in terms of spatial manipulation, is the fact that logical reasoning can be followed in mathematics, as in language, by observing the linear progression and use of the governing rules. The apprehension by society of the visual artist as governed by intuition instead of reason, is the paradigm that perpetuates the belief that visual expression is a subjectively unmeasurable act. If, however, intuition is defined as "the subconscious accumulation of past experiences" (Koberg & Bagnall, 1976, p. 111), the problem becomes one of a thinking process that is not easily seen, but experienced through individual action. The fact is, there is more than one solution to a problem, and because there is no right or wrong answer, but rather various possibilities, this makes measurement subject to judgement and expert evaluation based on criteria. Previous research by the investigator (La Pierre, 1988a) provided a way to evaluate and measure an individual's thinking process in regard to figural structures based on design elements. It was shown that the spatial thinking style did not conform to the traditionally thought of ways of reasoning. However, it was obvious by the findings that it did exist and that concern for this kind of thinking process as a legitimate form of intelligence is necessary in order to understand and to teach various individuals.

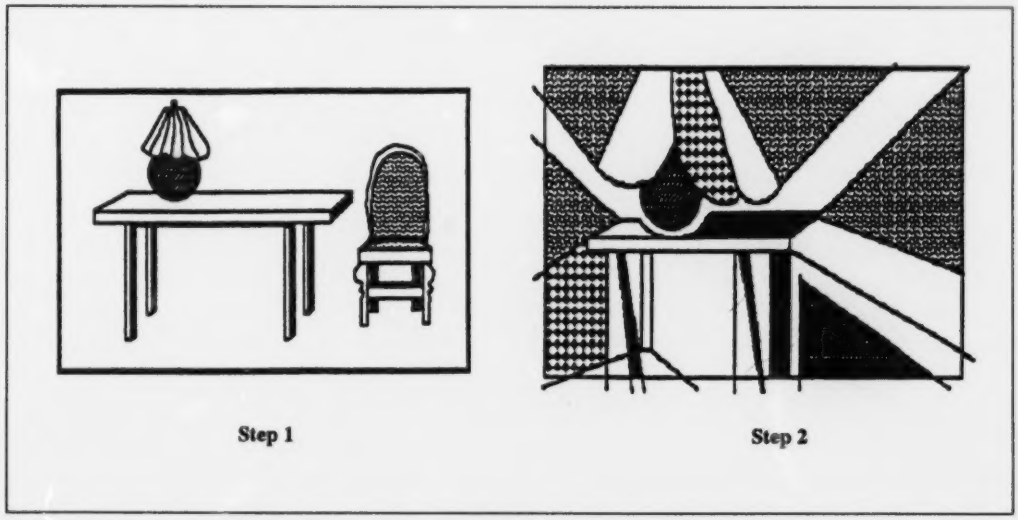

Figure 1

Step 1 is a visual example of concrete or literal imagery.
Step 2 is a visual example of the spatial manipulation of this static imagery to form organized abstract space.

Spatial Reasoning and Individual Artistic Expressiveness

The individual possesses characteristic thinking habits that are unique to his or her own artistic expressiveness. An examination of children's drawings, graphic development, scribbles, and doodles verified this statement (Arnheim, 1974; Gardner, 1980; Kellogg, 1969; Winner, 1982). Basic features of doodle or scribble markings are repeated and become characteristic of the individual artist (La Pierre, 1988b). Kellogg (1969) confirmed this by emphasizing the significance of child art when she said:

> It seems to me that the inspired artist actually utilizes childhood's self-taught esthetic forms and releases energy for art similar to that released in childhood. He does this with controls learned through great discipline, acquired with age and practice. The artist's 'self-regulated regression' returns to scribblings but is not truly regressive if the purpose of the return is the utilization of scribblings' esthetic essence in an adult manner. The Scribbles [or non-representational forms] and the prepictorials of child art are the prima materia of all art. The use to which they are put is determined by the emotional and artistic maturity of the user. Every individual possesses the images of child art, but only the artist uses them consciously and with discipline, bringing them to life as the formal aspects of his work with paint, pen, or other materials. (p. 235)

Orban (1975) also confirmed the expressiveness of the individual when he stated the following:

> In the case of individual style, creative content---form, colour and space relationship---is the stronger element and the style is an unconscious outcome of the creative content. The individual style of a genius will sooner or later influence the general style. In the case of Cezanne this influence became apparent immediately after his death. In the case of El Greco it took centuries before his genius was really appreciated and his influence felt. (p. 39)

It is this ability of the artist, the development of spatial thinking and its expression of individual characteristics, that doodling captures (La Pierre, 1988b). Doodles represent the individual's ability to reason on a spatial level and to express that ability in a concrete or objectified form.

The spatial thinking process is closely allied with the expressive elements that comprise the visual arts. The conceptual framework behind the development of spatial intelligence is rooted in the child's exploration of movement and the maturation encountered in drawing activity. This ideographic approach to the understanding of spatial development is considered by the investigator to be of prime importance in the representation of spatial reasoning on a concrete level. The graphic art of drawing (doodling or free drawing) allows the observer of this mental activity to bridge the gap between theoretical spatial knowledge and concrete utilization of its principles on an operational level. Visual expressiveness is uniquely characteristic to the individual and is evidenced by the use of common graphic markings (La Pierre, 1988b). The measurement of this uniqueness is not subject to normative testing procedures or the comparison of one person to another. It is characterized by concern for idiosyncratic behavior and, therefore, dependent on the mastery of skills and specific criteria based on artistic knowledge as represented by the formal aspects of design principles.

A Conceptual Scheme for an Instructional Model Based on Idiosyncratic Placement of Imagery

What is the conceptual scheme for the instructional model of spatial-preferenced thinkers? A spatial-preferenced thinker fits "learning units" into his or her own individual mental schemata of thought---his or her own structuring of images based on a "goodness-of-fit" concept. If the process of reasoning spatially has been established as an individualized thought process, then the connections, pathways, or threads that the mind weaves to relate concepts are reflected in the learning unit placements and must also be recognized as idiosyncratic in nature. Figures 2, 3, 4, and 5 are visual examples based on a puzzle concept which represent various slices of the mental picture in relationship to the placing of new inputted knowledge with already existing knowledge.

Figure 2 is an example of a teacher's view of where a learning unit should be placed in the mental scheme of things based on the logic of information being presented in a learning situation-

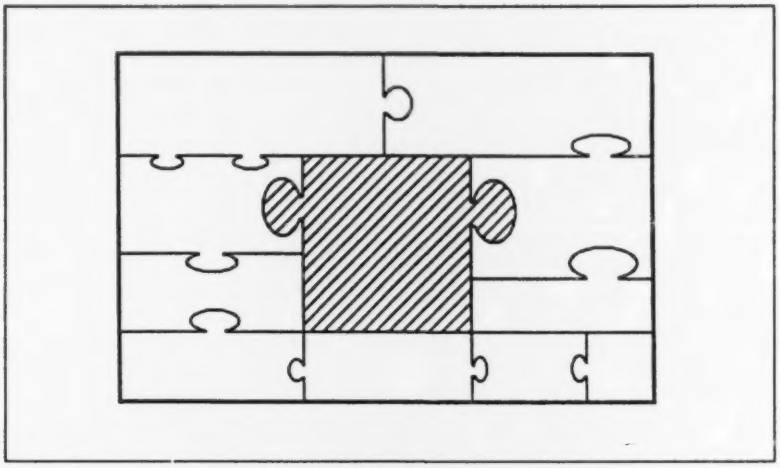

Figure 2
A visual example of the "Aligned" thinking process.

--a specific order of events or concepts as the teacher may see them---linear in nature because the information forms a logical pattern or sequence. This is called an "aligned process" because it is linear, direct, longitudinal, rational, reasonable, strategy-oriented, and sequential. Here it can be seen that this static visual imagery is not spatial because it is characterized as being symmetrical and consistent, not interpretive or expanding in nature as discussed earlier. The teacher sees this mass of new inputted knowledge (represented by the dark shape in the center) as fitting into one particular space within the context of the learning material.

Figure 3 is a simple visual example of a student's spatial mental view of where the same learning unit (as found in Figure 2) should fit within the context of his or her own thinking patterning process. This is called "transpositional" reasoning because it is based on the linking of new inputted information to existing mental concepts or images by fluid, whole-concept oriented useage---a "goodness-of-fit." This schemata is unique to each individual thinking pattern and the form it may take mentally is based on idiosyncracy. The particular learning unit (as represented by the dark area in Figure 3) does not need to be placed where the

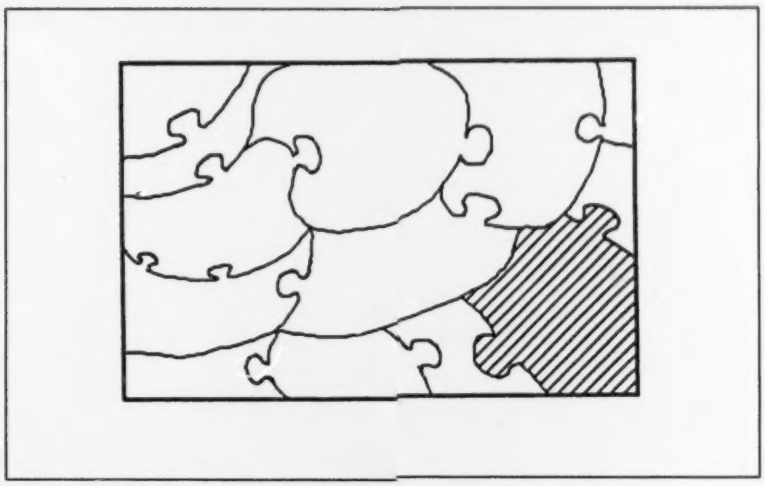

Figure 3
A visual example of the "Transpositional" thinking process.

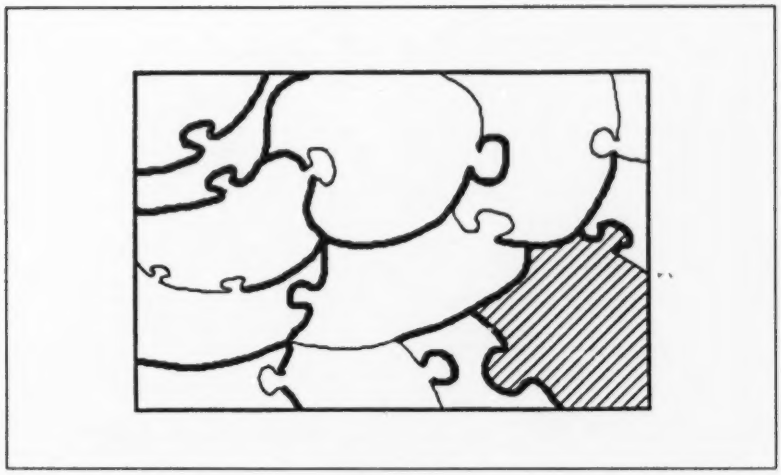

Figure 4
A visual example of the "Connected" thinking process.

teacher placed it in Figure 2. Figure 3 shows where the individual spatial thinker may place it in relationship to other existing knowledge. It may also lose its logically symmetrical significance after the act of mental transposition.

Figure 4 is a visual example of the mental use of conceptual connections capable of leaping to existing knowledge (as expressed in the use of heavier line treatment). Whatever form the connections may take within the indiviudal thought pattern, it is not a direct-line or linear thinking process. Rather, it is a leaping process, connecting new inputted information to already existing knowledge by creating integrated pathways or threads. This scheme represents how a spatial-preferenced thinker needs to be approached in a learning situation, because the dependency of knowledge hinges on a collaborative relationship to many subparts or seemingly isolated concepts.

Figure 5 is a more complex version of Figures 3 and 4. It represents an "expanded" slice of the thinking process. Its three-dimensionality represents one possible connection of pathways to the whole conceptual picture as seen with its extended boundaries.

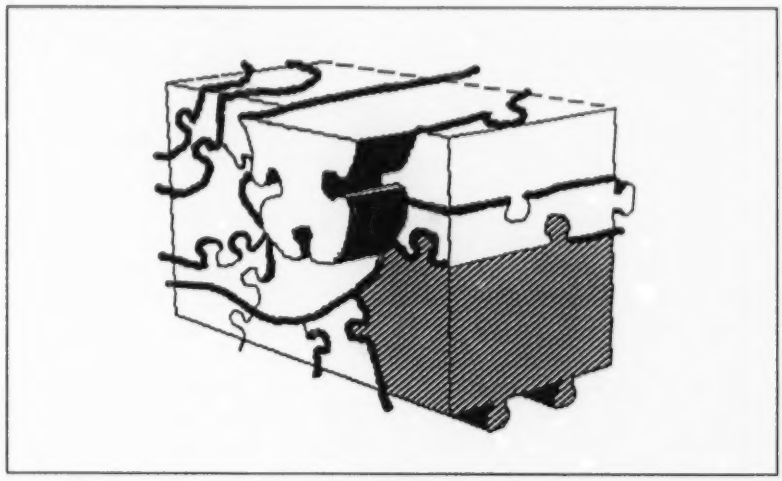

Figure 5
A visual example of the "Expanded" thinking process based on connected pathways.

Summary

The assumption that is being made in this paper is that the level of mental perception and awareness of a spatial-preferenced thinker is based on figural structures and is a reasoning style that creates specific characteristic thinking behaviors that are not common to all populations. In turn, these characteristics influence the learning ability of these individuals in an educational setting and affect the development related to growth in regard to obtaining knowledge.

Learning strategies and teaching methodologies can and should take into account the spatial thinking style when exploring the full range of human potentialities. The awareness of the spatial thinking process can contribute to the educational field a better understanding of the unseen imagery that exists in the mind as a reasoning tool. This kind of thinking is governed by the language of space and the relationship of parts as seen in the visual arts. The study of art can serve as a model for all of education because it deals with idiosyncratic thinking patterns that result in the mastery of innovative problem solving. The artistic product becomes the individual's expressive concrete application of the thinking process for all to experience. In a society that is full of diversity, allowing for unique input of knowledge can impact learning on another level.

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Revelations, Creativity and the Process of Learning: An Interview With Maynard Tischler

Edith W. King is Professor in the School of Education, University of Denver, where she specializes in the foundations of education with emphasis on the sociological and anthropological disciplines, multicultural education, and international education. For the past 20 years, Professor King has published books, monographs, journal articles, and review articles on multiculturalism, ethnicity, and cross cultural education. She has been involved in research on international and multicultural education, been the recipient of U.S. federal grants for research and teacher training in these areas, and organized conferences and seminars for educators in international settings and contexts. Professor King is a consultant for numerous school districts in the U.S., for curriculum projects in Britain, as well as being an advisory editor for the British journal, *Multicultural Teaching*. Dr. King is coordinator of international educational travel seminars for the Bureau of Educational Services, University of Denver, and the Director of the Independent Worldmindedness Institute of Colorado.

Revelations, Creativity and the Process of Learning: An Interview With Maynard Tischler

Edith W. King

In his ground level studio of the Shawayder Art Building on the University of Denver Campus, Maynard Tischler, artist and teacher and chair of the School of Art, discussed his commitment to the search for new solutions for teaching individuals that are termed high-risk learners. The interview that follows here details the considerations, concerns and commentary that flowed from his lifelong involvement in art and in education. Tischler's career as an art educator began over twenty-five years ago when he taught art education at a variety of public school levels---initially in junior high school, then in elementary and high schools in New York State. From the public schools he went to a university campus "demonstration" school, a model program for the university education curriculum, to become the art teacher. This experience led Tischler into teacher training and higher education. Then a deep and abiding interest in ceramics stimulated his desire to take a leave from teaching and focus on the study of ceramics. Since returning to higher education, Tischler has been able to combine his work as an artist, university faculty member and administrator.

We began this interview with a look at Tischler's latest clay sculpture in progress, one of his famous "automobile" creations. He explained that he was doing a series of three of these sculptures for the Denver Commission on Cultural Affairs for the 1989 "Mayor's Awards for Excellence in the Arts." This prompted the question, "Maynard, why do you choose to sculpt automobiles? You are now quite well known for these unique creations and they bring the general public much pleasure, but why have you chosen such a subject to render in clay?" This query led to responses that gave insights into the uniqueness of the learning process within individuals and the crucial nature of honoring this process for every person.

Revelations and the Learning Process

Tischler noted that after completing his graduate work in ceramics he became a traditional potter. "I was a potter originally and made functional pieces and scultpures from clay. But I never really felt comfortable with my work until I had a minor revelation---a flash of insight---which is really a creative idea. I think that is what happens to people who are creative; we have these constant minor revelations that turn us on. We get excited and then we execute (create). And I believe, anybody can do this!"

Maynard Tischler continued his comments by turning to the subject of our educational system which for him focuses on intellectual learning that primarily is demonstrated in reading ability and the passing on of information. One sits in classrooms learning from what the teacher tells you. Students take subjects, one hour at a time, receiving information from the teacher and from books. It is believed that this is how learning takes place. These kinds of experiences occur throughout one's educational career from elementary and secondary schooling to college. From this universally acknowledged definition of the learning process students acquire the belief that they do not have knowledge and hence lack the confidence and awareness to express their ideas about a subject or topic which they are studying.

The artistic or creative process involves quite the opposite of this traditional view of the learning process. The learning process for the visual artist encourages thinking on an individual level. It encourages the building of self-confidence in order to come up with new ideas and new solutions for which the artist is given credit and possibly acclaim. Actually the learning process is two-fold. It is (1) mental growth and development and (2) the intellectual aspect that includes knowledge acquisition. If

Maynard Tischler With His Art Work

we emphasize only the one aspect of information input and knowledge acquisition, we are equipping the individual with only one half of the thinking process.

"For example," Tischler relates, "Recently I talked with a young man who had graduated several years ago from our School of Art, but was now involved in a career in the business world. He remarked that he was thankful for his education in the arts and humanities because this type of education has given him the ability to solve problems in a variety of ways. He said that his clients and partners in the business world were pleased with his creative solutions to problems. And this has furthered his confidence to develop new and unique solutions to problems. From this we can understand how the most important part of the learning process is to build on the maturity and wisdom that each of us possesses, and not feel dependant solely on what the teacher has told us or what a book has stated."

"I think that the artist is never bored. The creative artist is in charge of himself or herself and always has plenty to do. Unfortunately, we become so specialized and become limited in our abilities to expand. People take refuge in their specialization and this leads to boredom so that nothing exciting can take place. Artists, though, are people living in a different world, a more vibrant and exciting world. In our society we can choose the type of work we go into and the artist will not be satisfied with an uninteresting life style. An artist may not be able to function over a long period of time in a job that is the same every day from nine to five because there are not many avenues for the creative process to take place. But if a young person, early in life, develops confidence to think by creating, he or she will not choose a boring job later."

"I believe everyone has a 'gift.' However our educational system is not doing much to bring out the talents and abilities in our young people. We cannot go around blaming our schools, or parents or the government for this situation. We need to do something about this ourselves. I was almost forty years old before I realized what it meant to be an artist, before I woke up and realized that I could create and think for myself and find meaning and pleasure in sculpting objects like these 'autos.' An artist is someone who wants to 'wake up' and enjoy life by leading an existence of finding out as much as possible---a discovery kind of thing."

"You asked me why my 'revelation' came in the form of trucks and automobiles. And I reply to you that there is no intellectual explanation for a revelation! When I am asked why do I sculpt trucks and autos, I respond this way:

One day I was driving down the highway in my pickup truck and all these tractor trailers were passing me by. I pulled off at the next exit, went home to my studio, ordered five hundred pounds of clay and began modeling trucks. In the process of making the trucks I just automatically accepted the idea that there need not be any intellectual explanation, the artist does not need to explain. And this made me elated. I felt so good in making a tuck that I worked for hours and days at a time on this project. I stopped making 'art' with regard to the fine art

scene and aesthetics and just proceeded with the view that I was making the best creative work I could produce for me and not for some audience out there. I did not have to search for a reason in my mind, it just felt right in my body."

"It takes a long time for an individual to have such revelations. They never told me about 'revelations' in school, nor during my studies in art departments or during graduate studies in ceramics. (I think someone like Picasso must have learned this at a very young age.) Now I want to be sure that our students find out as early as possible in their careers and not have to wait as long a time as I did."

Creativity and the Process of Learning

Maynard Tischler believes that every person does have talent, but it is important that this wonderful gift be discovered early in the individual's school experiences so it can be nurtured and developed. However he emphasizes that the way schools are organized currently, it becomes very difficult for educators to uncover these talents in children. We do seem able to recognize, at early ages, intellectual giftedness but it is much more difficult to identify creative and artistic abilities in young children in the school setting. Tischler feels that the creative process is as important as the intellectual process. The two must be used together. It is not a matter of distinguishing between the right side or left side of the brain in thinking, rather both sides must function together for the individual in the process of learning.

Drawing upon the remarkable work and writings of Viktor Lowenfeld (1970), Tischler concurred that creativity may have little to do with intellect; while intelligence testing and achievement testing only approximate the individual's mental abilities. Like Lowenfeld, Tischler advises that creativity needs to be nurtured in a particular kind of environment and that it is equally important to develop creativity as well as competence in children, because creativity cannot easily be learned at older age levels. Unfortunately, we are in a bind when we try to tell teachers about how to nurture the creative process in the children they teach because it is so difficult to explain the idea of "revelations" in an academic setting. Teachers have been trained to see teaching as "pure" intellectual activity. Once we try to examine, study and research the process of creativity through revelations, we are in danger of destroying the very essence of what is central to artistic creativity. Tischler feels that boards of education and administrators make teachers' work very difficult by urging them to treat every child alike. Further, by holding the pompous attitude that we can "figure everything out," rationalize and come to an answer for every question, we are discriminating against creative people. Artists do not sit down and intellectualize or figure everything out. It is important that we recognize these individualistic needs in our educational system.

Teachers and administrators need to provide time in the curriculum and in daily and weekly programs for imaginative thinking and creative activities Tischler urges. From his teaching experiences in the elementary as well as secondary schools he advises that classroom situations must be flexible enough to allow children the freedom to express their own ideas and develop their imaginations in an atmosphere that encourages creativity. Parents could provide such an atmosphere for the development of creativity in their homes, but in today's hectic world it just does not seem feasible. This is why it is imperative for our schools to recognize the crucial needs for the trust and freedom that nurturing the creative process implies.

In concluding, Maynard Tischler as artist, teacher, parent, and administrator, tells us that we have to continue fighting for the freedom within our learning environments---at home, in school, in colleges and universities---freedom for creativity, for "revelations," freedom for each individual's mental growth and development.

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A Model Program for High-Risk Learners

L. Lynn Flieger Countryman is a noted painter and art educator. She holds a B.F.A. with distinction as a Phi Beta Kappa, and an M.A. in gifted and talented art education, both from the University of Colorado at Boulder. She also holds a degree in commercial art from the Omaha Art School. Ms. Countryman apprenticed with the noted German artist, Paul Kontny as part of her training in painting, and she is fluent in French.

Besides maintaining an exhibition record on a national level, Ms. Countryman has taught at the college and high school levels. She has also been an administrator of vocational programs for high-risk adults. Her interest in the area of research has culminated in several projects and grants. The following article is one such project. Another research project was done with Dr. I. K. Arenberg, a neurological M.D., documenting through drawings specific surgical procedures involved in endolymphatic valves and middle ear exploration. The topic of the inner ear precipitated other research in the area of Van Gogh and Menieres disease, resulting in a paper presented at a national conference in New Orleans for the Society of Otolaryngologists. This research has been revised with Dr. Arenberg for an historical publication (now in press) and national medical conference presentation.

A Model Program for High-Risk Learners

L. Lynn Flieger Countryman

A model teaching program based on the arts (commercial art in particular) is the focus of this paper. This model program emerged as a result of the author teaching a course to high school students at a school district's Area Vocational School (AVS) that was housed in one of the suburban high schools in the Denver, Colorado area. The course that was taught followed a state-mandated curriculum for a two-year overall program, and the content areas included learning the following techniques: layout and design; camera-ready art work preparation; and some computer-generated art work. Enrollment in the course was based on an application process that included the evaluation of a portfolio or a recommendation from a counselor.

The two-year commercial art program in this particular school district had been very successful the prior year and there was an abundance or "over enrollment" of students registered for the beginning and advanced courses at the beginning of this project. The situation was ameliorated by the offering of a combined beginning and advanced course scheduled before regular school hours. It is this course that the author developed into a model program. The class began at 7:00 a.m. and met five days a week for one and a half hours. Since busses were not available at this hour of the day, students had the added responsibility of securing their own transportation to class.

This paper focuses on the author's specific teaching style as the basis for a model of learning that enpowered the individual student to respond in a positive manner, thus facilitating learning and creating an atmosphere of success based on an art product. The teaching model was based on concern for the unique expressiveness of the individual (idiosyncratic behavior), flexibility, diversity, mastery of techniques, and regard for each student's artistic and personal growth. The author exhibited concern for each student's attention to professionalism by creating prototypes for behavior and giving incentives to help students reach their artistic goals.

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Description of the Class

The class was comprised of both first and second-year commercial art students. There was a wide discrepancy in skill levels and the diverse backgrounds of the students was unexpected by the course organizers. The reason was probably because the term "overload" was adopted by various school staff members as a negative connotation to describe students who were placed in this early-morning class. Counselors had apparently intentionally placed specific students in this class because of attendance and/or discipline problems, learning disabilities or a lack of skill acquisition knowledge, or an inability to "cope" with traditional school structure. For example, two of the students placed in this class had arrived from Taiwan during the past summer and were just beginning to learn to speak English. Eighteen of the 22 students enrolled in this class were considered by their individual counselors and/or deans to be high-risk in nature or potential "drop-outs." Many of the students on the class roster coincided with attendance problems in the dean's office. Three of the students were from one of the district's alternative high schools. Another student was to spend three months of the school year in a psychiatric hospital for the treatment of depression.

The class began on the first day with the administration of a questionnaire consisting of questions about commercial art, fine art, spelling, simple math problems, and questions to assess skill levels of general knowledge. The questionnaire also included such questions as: "Have you ever been identified as gifted and talented in the arts?" and "Were you ever in a gifted and talented classroom situation?" The results indicated that 15 out of 22 students had been identified as gifted and talented during fifth through seventh grades either by I.Q. tests, standardized tests, creativity tests, or teacher nomination both in academic and in visual/performance arts. This information was later verified by the students' parents, counselors, and teachers.

During the first semester of this early morning class, three different groups emerged. First,

there were six juniors who desired to take the two-year commercial art program (COA) to earn a vocational certificate. They appeared to be eager to learn and were competitive among themselves. Second, there were five seniors that were second-year COA students and had been enrolled in the early morning "overload" class the previous year with another teacher. Their art skills were very low in comparison to the first-year students within this particular class and in relation to other second-year COA students in the overall program. The third group was comprised of 11 seniors who were talented and skilled in fine art methods and had taken most of the courses offered in the fine arts department, giving these students an understanding of basic concepts of drawing and design. This group of students was dubbed the "stars," a term the author will use to designate this group in this paper. These students were not interested in pursuing a commercial art certificate. Most of these students indicated that they were planning to attend art college or a university after graduation from high school. The state-mandated commercial art curriculum did not challenge these students. They expressed boredom with routine assignments and required extentions on every project. These "stars" finished assignments by attending class only a few days a week.

Class Attendance: A Major Factor

Poor attendance was pervasive among the seniors within the commercial art class, as well as for their other classes. Most of the seniors needed the COA credit in order to graduate in the spring. Poor attendance excuses included such things as transportation problems in snowy weather conditions to discontent with creating work to satisfy a client (Producing camera-ready art work for actual or fictionary clients was part of the state-mandated curriculum.). The Area Vocational School attendance policy required that students would automatically be dropped from the class after a certain number of unexcused absences. Other COA instructors, besides the author, monitored attendance by utilizing a timeclock. Students would punch in and out during the day, documenting tardiness and absenteeism. However, the author's class did not have an affinity for the timeclock and would not punch in regardless of whether they were actually present or not.

Poor attendance continued to be a major factor throughout the class semester. It warranted suspension from school and the possibility of not being able to graduate. The majority of these students, that had been previously identified as gifted and talented, were always at-risk of becoming high school drop-outs due to poor attendance.

Student Attitudes

Discrepencies in art skill levels grew more evident as the class progressed. As the first-year junior group and the "stars" group exhibited better understanding and more success with assignments---with media and techniques---the second-year senior group became more obviously differentiated within the class. These second-year senior students lost "clients" to first-year juniors who were more willing to meet with, design for, and work with the client on a professional level. Some of the students in the junior group began to have their artwork printed as stationary, business cards, or as ads in a Denver newspaper and the *Yellow Pages* of the phone book. Because of these successes the second-year seniors expressed frustration and embarrassment, which tended to increase their apathy with the program.

Because of this developing situation, advise and assistance was solicited by the author from the high school counselors. Frequently, the counselors would arrange meetings with the second-year senior group individually to discuss topics other than career counseling. Information was obtained through discussions about their home situations, rebelliousness, delinquency, drug and alcohol abuse, and some pronouncements concerning the "arts." Some of the comments made by the counselors following such a discussion included: "That student is into art or theatre," or "I do not really know what is going on down in the art building," indicating a lack of understanding regarding these kinds of students' activities and interests.

The Importance of Conferences with Students and Parents

The author scheduled individual conferences with students and parents in the evenings during the middle of the fall semester of the second

year of the COA program in an effort to restore regular attendance, establish objectives for the school year and to discuss goals for education after graduation. Several parents expressed feelings of relief that the conferences were not primarily to discuss their child's discipline problems, as in previous conferences with other teachers.

Each parent was given a printed description of a commercial artist from the school's post-graduate counseling office. Other information that was also given listed educational requirements, job perspectives, and salary expectations. A letter from an industry executive and a former COA instructor was also included with information to the parent, because it explained and stressed the necessity for a double major---for example: art and marketing; art and business; art and foreign language; or art and practical application. The author emphasized the necessity of work experience and education and stressed that companies generally did not hire an 18 year old as an art director. Therefore, more education or experience was needed.

Some of the conference time was utilized to discuss differences between two-year vocational schools and community colleges, and four-year art schools and university art departments. The subjects of "affordable" tuition and financial aid were addressed as well. Each student/parent conference concluded with a proposal that supported and suggested guidelines for each student's future post-secondary education. Many of the parents continued to contact the author as much as two years later regarding these proposals.

After these conferences, the author developed assignments for the following week that involved career guidance. Students filled out forms to receive catalogues from three different art schools and had them sent to their home addresses. Each student was assigned to write letters to two offices within a chosen college to request information about admissions, department requirements, or possible scholarships. Two class periods were spent in the post-graduate counseling office to learn to use the job and educational computer system.

Examples of Class Assignments

During the span of the class, one week was spent discussing portfolio presentation, resume writing, and interview techniques. Lectures were supplemented with discussions based on the book by James Craig (1983), *Graphic Design Career Guide.* The chapter on portfolios cited such topics as: "what to include in your portfolio;" "what not to include in your portfolio;" "how many pieces;"and "in what order." Other chapters in the book addressed pertinent topics such as writing a skills-based resume, employment, setting priorities, preparing for an interview, and contending with criticism.

During the week of discussion devoted to Craig's book, the author physically demonstrated to each student how to shake hands when meeting with prospective employers. Twenty-five portfolio cases were also ordered from an art supply store for the students at a discount price and were sold within the week.

Persons from advertising and design firms were invited to visit with the class. They included a computer animator, a medical illustration contractor, a free-lance artist (who had also been a former COA instructor), a recent COA graduate, and a motivational speaker. Students were required to write "thankyou" notes to each speaker and to send them.

Incentives

An interdisciplinary strategy was developed to entice student participation in the commercial art class, as well as the students' other school subjects. This plan required a coalescence by students, parents, and "co-conspirators." A "co-conspirator" was defined as a dean, counselor, or teacher who "worked around" the traditional school structure: an individual who appeared to offer latitude and diversity for students that sought alternative learning options.

The teaching strategy commenced with the first annual "Kudos Awards" ceremony which was scheduled the day after Christmas break. The term "kudos," for the untrained candy lover, was defined as a glory or honor to be awarded. This kind of award was given to students for activities during the holiday break. Such activities consisted of the following activities: class play participation (theatre); marching band practice; art work that appeared as an ad in the telephone directory (*Yellow Page* section); art work that appeared as an ad for a medical support group printed in the *Rocky Mountain News* (a local newspaper); the acquisition of a new job; new

student transfers; a tutoring position for a foreign student; survival of the holiday season; an airbrush illustration that was selected for a congressional district art exhibition; and the best excuse for not coming to COA class. Each student was mentioned by name and accomplishment as part of the ceremonial activities.

Following the awards ceremony, a brief art history slide lecture took place. The focus of the discussion was the "Salon de Refuses " (or the French "independents"), a pioneering exhibition salon of 1863 for collective showings where artists could market their art as a means of getting valuable publicity (Pellegrini, 1966). Working with the theme of the salon, the class organized an art exhibit called the "Independents Art Show." It would be held in the spring with the opening reception in one of the high schools' theatre lobbies. It was decided that the seniors in the class had the choice to either participate in the art show or to finish only the required commercial art assignments.

The art show was advertised in the local newspapers, by poster, and by invitation. Refer to Figure 1 for an example of the invitation for this exhibition. The information on the inside of the invitation included a list of the ten students that showed their art work. Invitations were sent out to administrators, teachers, advertising firms and other industry-related persons. Each student was given ten invitations to send to family and friends, as well.

Students signed contracts for the art work that was to be produced for the art show. They were encouraged to develop projects that would combine more than one subject--for example: art and English (e.g. poems typeset with illustrations); art and historical architecture (e.g. drawings, typeset descriptions, overlays); or art and science (e.g. medical illustrations).

Slides were made of all the art work for the students' portfolios. The process of creating the art work was documented on videotape, as well, from the inception of an idea to the conclusion as presented in the exhibition.

Grades were based on productivity, and students were required to meet with the author once a week to discuss the creative process and project ideas. Counselors, deans, and parents were apprised of the show and asked to support the students' efforts.

Figure 1
An example of the invitation for the "Independents Art Show."

Class Progress

The author taught two special media techniques to second-year seniors and the "stars." The first technique involved the use of marker and/or ink on wet-media acetate. This type of illustration technique is quite easily accomplished and fulfilling. The students created and accumulated art work in this media. The second technique that was taught consisted of sculpting an image onto a stiff board or masonite surface using a mixture of marble dust, gesso, and modeling paste. Surface areas can then be enhanced with pencil, inks, and/or paint. The poster for the art show was created by sculpting gesso onto illustration board and taking a photo stat of the illustration. Students discovered a more dramatic effect to increase shadows if one side of the stat camera was not lit.

Students generated art work for the "Independents Art Show" and momentum grew to create. Attendance

steadily improved in the COA class, as well as in some of the other students' classes. Students worked in the COA lab during their free school periods and after school, as well. As the opening day of the art show approached, some of the students requested to work on art show projects on Sundays. Four out of five days when the lab was open during spring break, every student, including the juniors who had had attitude problems, worked on art show projects. The author ordered pizza to be delivered everyday to encourage the students' activities.

One of the junior students designed the first edition of the early morning COA class newsletter, called "Graphics," on a Macintosh computer. He placed each student's name or logo and a brief article about each person in the newsletter. He also advertised the date, time, and location of the "independents Art Show" and distributed them to other students, parents, teachers, and administrators. The newsletter had the effect of binding together the entire group.

Due to all of this positive activity, the seniors of the class agreed to include the juniors in the art show and asked them to participate by displaying their work as part of the exhibition.

The Exhibition: The Impact on Students and Follow-Up Analysis

Printed posters were hung in local businesses and in various high schools. Invitations were mailed and newspapers were contacted for publicity. The show was installed in one of the school district's high school theatre lobbies, and security procedures were implemented by the students to protect their work.

The "independents" displayed their work in consolidated areas within the lobby, as well as in glass cases surrounding the entrance doors. Some of the examples of the "independents'" work are as follows:

1) One of the students was a cartoonist and had his work displayed on the wooden steps of the theatre area. He silkscreened t-shirts and stretched them for display over silver colored cut-out figures. Then he hung them on wire strung from the ceiling. The invitation for the art show was also designed by this student (Refer again to Figure 1). Today this individual is majoring in graphic design at Colorado State University and has created a daily cartoon strip in the college newspaper.

2) One of the students from the "star" group had seven air-brushed illustrations of antique automobiles and airplanes in the art show. He typeset descriptions for each piece and placed them next to his work. However, he listed a ficticious name on the discriptions. Refer to Figure 2 for an example of his paintings. Today this student is majoring in technical illustration/industrial design at Otis Parson School in California.

3) Another student created a marble dust and gesso triptych relief, sculpting female figures that were wearing large-brimmed hats on 2' x 4' masonite surfaces. The figures were painted with white transluscent acrylics, with hints of color from pencils enhancing certain details. Originally this student came from one of the district's alternative high schools. He had been diagnosed as having learning disabilities, emotional problems, stuttering speech patterns, and was considered by some teachers to be very high-risk because of his giftedness. During the spring season of his high school senior year, he played the role of Billy Bibbitt in the high school production of "One Flew Over the Cuckoo's Nest." Today this student is attending college part-time, working part-time, performing as a musician, and exhibiting as an artist in local area art shows.

4) Another student illustrated a book of poems entitled "Alma" (translated as soul) that he had written for an English class. He used photographs, typeset the poems, and presented the camera-ready lay-out in book form for the art show. Today this individual is a student at the Chicago Institute of Art.

5) Two of the students created a performance art piece or "live" sculpture as a result of their spring break visit to the Denver Rescue Mission. They stated that their art work lacked depth and insight and that they wanted to experience and express the life of the homeless street people. They recreated an actual street corner of the Mission District area of Denver using styrofoam, wood, plastic sheets, wire, windows, a newspaper stand, and a manhole cover. The entire 40 feet by 22 feet wide by eight feet tall piece was painted in shades of black, white, and greys. Five students (two COA students plus three recruited theatre students) wore black and grey clothing, make-up, and sat motionless on the composed set. See Figure 3 for a photograph of this display. Today one of these students is

attending Amherst College in Massachusetts. Besides his work in theatre and art, he has implemented a recycling program at the college. The other student that participated in the performance piece is the same individual who is now attending the Chicago Institute of Art.

Figure 2
An air-brushed automobile painting.

Figure 3
A photograph of a "living" sculpture of the Denver Mission District for the homeless.

In Summary

Two years following the teaching of this early morning class, the author received a research grant from the Colorado Art Education Association to follow-up on the activities of the students in order to evaluate the value of the program. A survey instrument was sent out and 22 students responded to questions as to what they were now doing. The results indicated that 16 of these students (or 73%) were enrolled in a college or university program. Of these 16 students, 10 were majoring in art (or 45% of the total group of 22 students).

It was concluded from these results that the teaching methodology that the author used in the span of this class allowed these high-risk individuals to feel successful, and thus go on to further their education. The use of incentives, flexible (yet structured) and supportive teaching practices, based on a one-to-one concern for each individual's personal growth, helped to build confidence. Recognition of individual creative patterns (artistic expression) as a means of directing or focusing behavior helped to encourage and validate their lives as having purpose. The skills that were practiced and learned in this commercial art class allowed these individuals to approach their uniqueness in a more positive manner.

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Issues in Multicultural Art Education

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Dr. Stokrocki is recognized nationally and internationally for her micro-ethnographic research and interests in multicultural education. She recently completed a study of the teaching of art to Hispanic children from the Hispanic perspective---using the process of interviewing and intensively observing a Puerto Rican elementary school art teacher. At present Dr. Stokrocki is engaged in a study of an elementary school art teacher of Amish children, responding to religious fundamentalism and changes in the community. While on sabbatical leave, Dr. Stokrocki documented the teaching of an Indonesian/Dutch art teacher of multicultural secondary students in the city of Rotterdam, Holland, focusing on the intercultural images the students were using to express their roots. While in Holland, she taught a seminar on intercultural education at the Art Academy in Tilburg.

Dr. Stokrocki has also intensively studied the milieu of middle/junior high school, the urban and suburban contexts, and Black teachers as well as White, including extreme cases.

Over a period of eight years, Dr. Stokrocki has studied different art education populations through participant observation research, ranging from the study of preschoolers to the elderly. Her research is reflected in her teaching of such classes as "Art in Social/Vocational Contexts" which explores the various marginal populations with which art teachers may deal, such as those who suffer from substance abuse.

Issues in Multicultural Art Education

Mary Stokrocki

By the year 2000, 34% of our student population will consist of those from minority cultures (Schartz & Exeter, 1989). Over 1.3 million students in this country are bilingual (Lacayo, 1988). Providing a quality education for all students is in our National self interest. Those in the field of art education, therefore, will need to develop instructional approaches to accommodate them. In order to accomplish this task, several issues need to be addressed. Some of these include students' differences in art values and attitudes, in inquiry and learning styles, in modes of living, in socialization, in modes of expression, in language syntax and its habitual use, and in listening and speaking patterns. These differences affect cultural survival and result in inadequate test and evaluation systems, as well as a lack of qualified multicultural art role models. Furthermore, these differences point to a need for improvement in the entire learning environment, for a redefinition of excellence, and changes in the nature of research. Issues, examples, and solutions are derived from a review of the literature, primarily the findings of Black educators.

Differences in Art Values and Attitudes

In the past, multicultural students have been studied by such art educators as Silverman (1984), who suggested that our main educational problem lies more with the attitudes of the dominant culture than it does with those of minority groups. While multicultural education was important in the 1970's, "in the 1980's its ratings have dropped considerably leaving a wide gap between current educational priorities and demographic changes---between practice and reality" (Lovano-Kerr, 1988, p. 7). While publications focused on multicultural art forms and artists (Grigsby, 1977; Rodriguez & Sherman, 1983), few focused on multicultural issues or communication strategies.

Recently, an entire issue of the Journal of Multi-cultural and Cross-cultural Research in Art Education (Blandy, Bolin, & Congdon, 1988) was dedicated to multicultural values and concerns and different approaches to art education in addition to the Discipline-Based Art Education (DBAE) content model. In this volume, authors discussed differences in aesthetic values and criteria including gender, class, and racial biases (Collins & Sandell, 1988), and problems associated with misinterpretations of historical artworks by indigenous peoples (Calvert, 1988). In addition, in a recent lecture on aesthetic values Wasson (1989) identified several aesthetic multicultural differences. These include concepts of beauty, meaning, truth (meaning a copy or original), and goodness (meaning contemplative or functional). She also identified problems associated with enculturation, technology and the tourist trade.

The value of education itself and teaching as a profession is becoming a major issue. At a recent conference on education, "An Assessment of Multi-Cultural Education...Issues and Strategies for the 21st Century," Wilson (1989) suggested that minority students need to be convinced of the value of education and teaching as a respectable profession. He cited a 20 year old, UCLA attitudinal survey, in which researchers found that seven percent of students from all races regarded education as a means of becoming a better person and of contributing to society. For most of this decade, researchers using the same survey discovered that most students valued making money as the primary goal of education.

In art education, this disregard for learning is even more critical. Parents of minority students are skeptical of the arts as a career, because they want their children to succeed, therefore, to learn the basics in order to make money. Parents are in the same dilemma as their children and parents need education too. Minority students and parents need to be convinced that the quality of life does not depend on economics alone, and that the arts are a valuable part of this qualitative life. Yet, it is understandable that those who have often lacked the basic necessities would not be concerned with "qualitative life."

Differences in Inquiry and Learning Styles

American schools still engage in questioning as a prime means of inquiry and learning. The use of questioning in education is basically a Western, somewhat elitist practice, common in the homes of the better educated. In fact, questioning was not encouraged in the homes of working-class, European immigrants, since family members were fatigued at the end of a long work day and children were told to "be seen, and not heard" (Bellamy, 1890). Listening is more often valued by parents. Similarly, Black working-class children are taught to listen reverently to adults and not to talk back (Hale, 1982). Thus, listening becomes a major form of education in working-class families, and as a result the practice of simply listening should not be underestimated. The luxury of the pursuit of knowledge through questioning is more an economic privilege than a racial one.

Questioning in itself is an analytic and logical mode of thought. Many Black working-class children, for example, have a social/relational cognitive mode that is "self-centered, tactile, affective, and gestalt," according to Cohen (In Hilliard, 1976, pp. 36-40). The Black concept of intelligence, based on African tradition, places great emphasis on cleverness and socialization (Hale, 1982). As in the African tradition, the early education of Black working-class children is often delegated to the grandmother who recites the folklore and folk lessons to them. The nature of their education is more cooperative and imitative.

Labov (1970) also points out that questioning is not always a good way to encourage Black working-class children to open up to responsive learning. These children may perceive the question as unfair, unclear, not relevant, or the student may be inclined to fabricate answers that he or she feels the questioner wants to hear. After a number of negative experiences, Black children may begin to perceive questions as a form of trickery, designed to entrap them and lead them astray.

Questioning can be considered an aggressive method of inquiry and teaching, typical of Western education, and may not be familiar to multicultural students. For example, in an art class of multicultural students in Rotterdam, the Dutch students primarily asked questions, while the multicultural students worked quietly alone or watched others (Stockrocki, 1989b). The teacher, who was both Dutch and Indonesian himself, stated that he was reluctant to ask questions of his students in the beginning so as not to threaten them. He also believed that his multicultural students needed time to work and preferred to listen and to observe rather than to question or to be questioned.

Differences in Modes of Living Affect Learning Styles

Differences in learning styles are due to stable and transitional modes of living. For instance, Berry (1980) utilized the findings of cognitive anthropologists in explaining differences in intelligence. The social and historical implications of the findings should not be ignored, especially differences between the sedentary and nomadic forms of learning. People who live in a relatively stable environment are considered sedentary learners, while those who migrate are considered nomadic. Berry found that sedentary students learned social information better because it was more relevant to their situation, but on the whole, there was virtually no difference in sheer learning ability or memory. In addition, the cognitive style of the teacher is also important in determining stylistic compatability between student and teacher (Witken, Dyk, Faterson, Goodenough, & Karp, 1962) as well as how culture enters the teaching-learning process in order to impede or facilitate education (Hilliard, 1980).

Differences in Modes of Socialization

The nature of socialization and education in working-class families is also quite different from the tendencies of the middle-class tradition. For example, the Black working-class family tends to place a higher value on "social breadth, autonomy, and expressivism" (Hale, 1982, p. 55). When studying the preferences of social behavior in the children of three groups of lower-income women, Green (1971) discovered that Trinidadian mothers ranked highest, West African mothers second, and East Indian mothers third in social atmospheric preferences. What this cross-cultural finding implied was that Black working-class mothers preferred greater

social contact than other lower-income groups. In addition, Hale (1982) discovered that Black working-class families had significantly more daily visitors than did White families and that Black working-class children tended to visit friends after school with greater frequency. Hill (1972) identified the strengths of the Black family as tenacious relationships, solid work ethic, and strong religious orientation. Consequently, one can reasonably assume that these kinds of children do learn from adults, although not always on a one-to-one relationship as commonly practiced by middle-class American society, but on a more complex, multi-personal one.

In her research on the family and childhood practices of a southern Georgia community, Young (1970) discovered that "Black children don't play with dolls, they play with their mother's babies" (p.70). They essentially seem to develop a more social-oriented type of play. And it is this factor that may account for the indifference exhibited by certain Black students towards books and other solitary learning devices, If older Black students study with young children, the younger ones seem to benefit a great deal. Black students appear to need more attention and seem to perform better in Black colleges, due perhaps to the rich mentor and social relationships established, as well as the accommodation of their affective needs (Hale-Benson, 1986). Thus, the implication of these findings is that art educators need to develop more cooperative learning strategies in dealing with multicultural children. Fleming (1988) also argues for more society-orientation or social interaction as well as content in her global multicultural art education model.

Different Modes of Expression

Some cultures place a higher value on the development of a person's unique character as a means of expression than do Western cultures. For example, the development of individual attire, distinct actions, interactions, and emotional make-up in Afro-American cultures are means of measuring a person's original character, based on how much attention a person can attract. More specifically, when studying the origins of the Black aesthetic known as "character," Farris-Thompson (1983) used Yoruban art as his prime example. He discovered, for instance, that "the elaborate detail in a headdress is the focus of ideal and original character " (p. 11). This extension of one's character through appearance can also be seen in various Afro-American hairstyles and ways of walking, each an individual statement of one's character. Art teachers, therefore, need to encourage the study of distinctive African-styled costume and art and allow role-playing and dramatic activities to accompany lessons concerning Western, Euro-American culture.

Some multicultural children, especially those of the working-class, are also labeled as hyperactive, a misconception that often suggests abnormal behavior. Working-class children may be generally more physically active due mainly to child-rearing practices, allowing for more freedom. Hale (1982) has compared many African and Afro-American cultures and has discovered that both tended to educate their children through repetitive dances, chants, and games. These educational methods are thoroughly expressive and active, not hyperactive, learning mechanisms, in contrast to the more subdued educational practices of the Euro-American tradition. Art teachers may then consider allowing for active intervals during class, such as the use of creative movement exercises at the beginning or end of a lesson, so that the working-class students can expend excess energy and develop their expressive preferences.

Some working-class cultures seem to be more emotive and cathartic in temperament as opposed to middle-class tendencies to suppress emotions. For example, The Afro-American style of praying tends to be chanted, sung, and even danced, especially in the more charismatic religions, and this is also true of the White Baptist revivals and Chassidic celebrations. Emotional expressiveness is a key factor of their tradition. Children may be more likely to prefer to be stimulated through oral performances. Art appreciation and art criticism exercises can--and perhaps should-- therefore, be performed orally in the beginning (Stokrocki, 1988).

In addition, reliance on symbols, is similar to the sacred (Miller, 1969) and the festive (Cox, 1969) rituals and folklore of different cultures. By inventing and summoning gods and spirits, multicultural children can engage in their daydreams and fantasies. Art teachers would do well to encourage the multicultural student's love of the fantastic as an appropriate means of motivating oral and visual responses.

Differences in Syntax Versus Habitual Use

A fourth issue of contention involves the development of language, differences in syntax and habitual use. Some art educators feel that language development is very important in art education and multicultural children should learn to speak English properly. English, however, is a dynamic, collaborative language and a form of communication with varying syntax and meaning. While Anglo-Americans, for instance, use one word synonyms, other cultures, such as the Afro-Americans, require the creation of several phrases for one word. This issue may center around the difference between scholastic grammar and its habitual use, as in the Black verbal game called "The Dozens." The game involves the exchange of metaphorical insults, and its aim is to outdo the previous person with extravagant and excessive claims. It requires that the participants realize that the same object can have different names (Hale, 1982). In art education, Congdon (1986, 1989) argues for the use of folk speech and various multicultural approaches to art criticism in order to reflect diverse world views and functions of art.

Labov's studies (1970) of sociolinguistic norms point out that the comprehension problem lies in the stereotypes and preconceptions of most people, including researchers. He further suggests that the differences between English dialects are superficial and have little effect on semantics. The difference lies in the formal selection of a repetoire of possible forms, such as the formal use of the phrase "they are mine," commonly contracted to "they're mine," then to an even shorter version with "they mine" (p. 48). According to Labov, in the beginning teachers would be better off adjusting their instruction to the sound system of the child, rather than vice versa. Furthermore, art teachers should learn the students' key phrases of language and employ them to varying degrees in order to communicate better. At advanced stages, however, teachers need to push multicultural students to use standard English practices.

Differences in Listening and Speaking Patterns

The listening and speaking patterns of multicultural students are just as complex as the dominant American ones, only different. Black English, for example, contains a complex metaphorical and rhythmic structure and sequence that is dramatic and even improvisational, involving a body-speech relationship (Bambara, 1973). Black teachers have effectively used the Black English patterns of instruction for years---intense eye contact, flexible posture, rhythmic body pacing, and cadence. Art teachers also might consider applying more facial expressions, humor, and body gestures when relating to multicultural children.

A Problem of Cultural Survival

The problem, essentially, is not one of language deficiency nor cognition, but of cultural struggle. The United States Office of Education reportedly spent over 350 million dollars in 1966 to improve the language arts programs for the disadvantaged, minority student. These programs were designed to assimilate students better into English language usage. The results, however, were minimal and hence bilingual education was introduced (Bambara, 1973).

The African, Mexican, Indian, Navajo, and Puerto Rican American children were not able to shake their cultural loyalties. In the past, the aim of bilingual education was to acculturate the minority students, not to advocate cultural pluralism.

While members of some cultures, such as the Japanese-Americans, found it easier to conform and accept change and seemed to blend well with American society, other cultures, such as the Afro and Hispanic-Americans, seemed to stand apart. Our society's educational system seems to be gradually acknowledging the benefits of blending various cultural styles, particularly languages, similar to the trade languages of West Africa. As Labov (1970) states, "It seems increasingly plausible to write pan-dialectal grammars in which the differences between the various dialects will appear as stages in the evolution of the language as a whole" (p. 41).

The Need for Multiple Changes

1) Inadequate Tests and Evaluation Systems

Evaluation denotes a judgment about learning ability or achievement. University admission tests, such as those designed by

Educational Testing Services, are screening out good minority candidates based on narrow questioning strategies, mostly depending on recall skills. These tests need to be redesigned to include multiple types of intelligences and skills. Students of different cultures may prefer informal and in-process means of evaluation (Stokocki, 1988). In-process appraisal is the everyday guidance and modification of their art skills and concepts (Sevigny, 1978). Even occasional cooperative grading with a teacher is recommended with these students (Grigsby, 1954).

2) **Lack of Qualified Multicultural Role Models**

Education needs to aggressively recruit qualified minority students as role models or the above trend will persist. Wilson (1989) stated that even though Ohio State University had the largest number of Black graduates in the nation and Miami University had doubled its Black faculty in one year, this is not enough.

No statistics are available on Hispanic teachers in education. In art education the problem is worse. Minority students need to be pushed in art education (Stokrocki, 1989). The word "push" means to actively encourage, pursue, force one's attention, or actively assist. Young students who are interested in teaching art often lack parental support and school guidance, and they often abandon their art pursuits. In addition, some outstanding minority student teachers in art are unable to obtain employment for several reasons: a lack of environmental fit; the need to earn a living and support one's family; parental inability to speak English and take messages; shyness; lack of trust; or fear of failure. Because many personnel directors do not understand the plight of minority students, student teaching advisors and professors will need to actively help minority students gain employment.

3) **Improvement of the Learning Environment**

Muticultural educational improvements should also focus on the overall setting of the teaching-learning process, not just on the students. Ogbu (1974), an African researcher, conducted a year long ethnographic investigation of Burgherside, an Afro and Hispanic-American community in Stockton, California. He attempted to discover how people conceptualized their educational system as a cultural institution and how they believed their children should be educated. Working-class parents, for the most part, favored more vocational subjects, as opposed to the middle/upper-class taxpayers whose tendencies were to favor a more academic, scholarly approach. Ogbu discovered that at the core of the groups' lack of communication skills was "cultural lag"--the fact that problems were being solved, but misunderstandings and lack of trust took longer to heal. This landmark study represented one of the first attempts at understanding an entire situation when explaining failure within a multicultural setting.

4) **A Redefinition of Excellence**

Too often we treasure the few that excel, and success is person-centered (Smith, 1986). Our concept of excellence will need to incorporate the idea of team excellence in art. The nation that competes best in world design markets is the one that performs best together. We seem to lag behind other nations in this regard. The team effort includes students, faculty, and industry working together to define and improve art programs. In addition, parents must participate in art programs and art education must expand into the community.

5) **Changes in the Nature of Our Research**

Finally, if we are to understand multicultural students better, the nature of our research must change. One form of research is not necessarily better than another. Ideally, psychological and anthropological research should be combined; however, ethical and practical concerns have begun to demand a new approach. An interactive style of research is needed where participants can become active collaborators. In order to eliminate bias, opposing viewpoints and issues can be included. We need the perceptions of art teachers working with these multicultural populations in order to discover how these teachers relate to and fulfil the needs of their students. Rist (1981) warns against "hit and run" research and suggests that more dialogue, participant reviews of data compiled, and exchange of favors is in order. In the future, art education researchers will have to make more personal commitments to the participants they are studying by presenting their findings and providing in-service courses on the subject,

essentially establishing a bond of trust.

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Summing Up:
Using the Arts As A Model for High-Risk Learners

Summing Up: Using the Arts As A Model for High-Risk Learners

From the articles in this monograph, *Using the Arts As An Educational Model for High-Risk Individuals*, some distinct themes or major ideas emerge as these artists and arts educators, practioners and teachers discuss their years of involvement with such issues as gifted and talented, yet high-risk students. In summing up let me examine these themes, which arise as persistent assertions or confirming propositions from the authors in this publication: (1) different ways of learning; (2) methods of educating through the arts; and (3) the value of diversity and unique differences.

One continual theme that flows through the articles in this monograph is that human beings have differing ways of learning. Particularly, we can identify two major categories of learning styles--linear or spatial; through words or through feelings; cognitive learning styles or emotive/affective learning styles. This assertion is posited initially by Elliot Eisner in his keynote address. He sees learning through the arts as a form of learning that "cannot be stated in words." This he contrasts with school knowledge that is limited to ideas that must be expressed through words or numbers. Next, we find this proposition of differing modes or styles of learning carried out in the research and documentation of Sharon La Pierre. La Pierre's extensive work in examining the spatial reasoning process provides visual evidence that individuals possess thinking patterns that are influenced by their artistic expressiveness. She states: "The awareness of the spatial thinking process can contribute to the educational field a better understanding of the unseen imagery that exists in the mind as a reasoning tool."

This motif is echoed in the interview with Maynard Tischler. He emphasizes that the popular characterization of the learning process is one of a linear, piece-by-unrelated-piece, of learning; the usual methods for teaching in our schools. This is antithetical to the artistic or creative process. For Tischler, learning is manifested by describing creativity in the form of "revelations." He notes that intelligence testing and achievement testing can only approximate an individual's mental abilities. He is convinced that creativity needs to be nurtured and that it is equally important to develop creativity as it is to develop competence.

Another major theme is the crucial nature of educating the artistically gifted person. Of course, every contributor in the monograph discusses the applications and implications of using the arts for education and teaching. Edward Porter is particularly eloquent in detailing the importance of the characteristics of teachers for gifted and talented, artistic students and the impact of the curriculum on these students. While Maynard Tischler adroitly points out the difficulties of trying to describe for teachers the importance of "revelations" in an academic setting organized upon cumulative learning methods. Elliot Eisner, too, expresses this idea by noting that what the arts teach can be diametrically opposed to the type of schooling that rewards rationality and the formulation of specific goals in advance.

We are indebted to L. Lynn Flieger Countryman for the richly detailed account of her two-year teaching experience in a Commercial Arts Program. We learn from the descriptions, the records, the documentation and reports about the school careers of a group of high-risk, artistically talented students. Countryman taught and nurtured these students in a special program. Their success is documented by the outcomes in artistic productions and in the further academic progress in higher education of the students involved. Educators can draw a powerful example from Countryman's report of this unique venture with high-risk students. Using teaching methods that were individualized, non-standard to most other educational knowledge, filled with patience and consideration, Countryman was successful in teaching high-risk, gifted and talented students who had spent much of their school experience underachieving.

By describing a model of instruction for spatial-preferenced thinkers, Sharon La Pierre is also providing teachers with the means for working with students that are currently labeled high-risk. If teachers are aware of this spatial thinking style and

can recognize that all students do not learn in the same linear cognitive ways that we usually train education students to expect, they can develop and practice a variety of teaching strategies in their classrooms.

This discussion of teaching the high-risk gifted and talented student, leads us to the final theme, which seems to me, is also the essential message embedded in each contribution in this publication. It is the proposition that educators recognize and value the diversity, the differences, the uniqueness and individuality of the human condition. And so, we have placed the well-conceived and well-documented article by Mary Stokrocki, "Issues in Multicultural Art Education" as the final piece. Stokrocki urges us to admit that we are living in a multicultural society and a global community where our traditional values and attitudes of what constitutes artistic and academic excellence must be redefined. Her extensive and well organized review of the literature on multicultural art education brings out the need to redefine whom we formerly labeled "disadvantaged," at-risk, hard-to-teach or learning disabled. And at the other end of the continuum, Stokrocki suggests that we re-assess what we have labeled as excellence in artistic performance and creativity to encompass crosscultural perspectives and expressions of artistic achievement.

As I have stated in many of my own writings, multicultural education, whether in the arts or in all aspects of teaching, is essential for a pluralistic society. Human nature cries out for personal dignity and recognition. This is vital for learning. Through using the arts as a model for teaching high-risk individuals we can provide honor and dignity for each student in the classroom by allowing unique avenues of expression to emerge. It is the contribution that teachers can and must give to those they teach.

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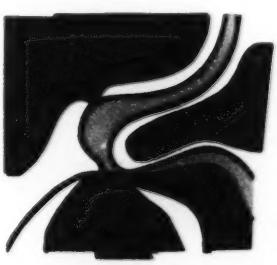

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